

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
MAY NINETEEN TWENTY-EIGHT



DANAË BY TITIAN.

LENT BY MR. AND MRS. HOWARD SPAULDING

VOLUME XXII

NUMBER 5

A NEW TITIAN

IT was during his sojourn in Rome in the years 1545-1546 that Titian painted the original version of the "Danaë" now in the Naples Museum. Though he was sixty-eight years of age at the time, and had painted many mythologies, altarpieces and portraits, he was still unwearied and now he turned his brush toward monumental painting, the field in which Michelangelo had excelled. Appropriately he chose the myth of Danaë, one of the daughters of men who was wooed by Jupiter in a shower of gold.

The painting in Naples is the result and as it appears today, repainted and mended, it must be considered a partial failure. Michelangelo saw it in Rome when it was first exhibited, and his famous comment is reported by Vasari. There was a crowd of admiring friends, and after Buonarroti had listened to their praises he withdrew, declaring "that the manner and the coloring of the artist pleased him greatly but that it was a pity that the Venetians did not study drawing more, for if this artist," said he, "had been aided by Art and the knowledge of design, as he is by nature, he would have produced works which none could surpass, more especially in imitating life, seeing that he has a fine genius and a graceful animated manner."

Even if we discount Michelangelo's dislike of the school of illusion and his probable jealousy, the Naples "Danaë" substantiates his criticism. Originally its color may have forgiven much, but now that element has lost its glamour. Here Titian seems to be turning his back upon his powerful, personal style, and seeking to create a massive, generalized form, rendered splendid by the obvious introduction of a figure of Cupid, based upon Praxitelean lines.

The constant demand for replicas and the slow and careful way in which the painter worked lead Titian later to make another version of "Danaë" which was sent to Philip of Spain and now hangs in the Prado. This new version is quite unlike the first. While the plan is the same, almost

all of the classical grandeur has deserted the composition and in its place has come a spirited and novel realism. Cupid's part is taken by an old hag of a Dicæria, or procuress, who catches the shower of gold in her apron and now Danaë, no longer aloof, has been made into a creature of the demimonde who lazily caresses a lap-dog at her side. Though the dignity of the original has vanished, all of Titian's old skill in the handling of color and texture has returned, and here once more we have the artist expressing his power of masterly materialism.

Two later versions closely resembling the Prado painting hang in Leningrad and Vienna. Both are possibly the work of assistants and the Vienna version, a thing of "latent purples and cold browns" has recently been given to Titian's son, Orazio.

From these four versions, critics have built up a scheme of the picture's development. Since the days of Crowe and Cavalcaselle they have remarked that here is the case of an artist who tries to adapt his genius to a new way of painting and fails. Realizing this failure he returns to his earlier vein and paints the highly successful composition in the Prado. It is a plausible enough theory, and might still stand, were it not for the fact that a fifth version has come to light which entirely reverses the former supposition.

This painting, at one time in the Collection of the Earl of Chesterfield, has recently been acquired by Mr. and Mrs. Howard Spaulding, who have generously lent it to the Exhibition of Venetian Paintings, now in progress in Gallery 48. In an account published in *The Burlington Magazine* for January, 1926, Baron Von Hadeln gives this replica unquestionably to Titian and calls it a work of the fifteen-forties, evidently painted soon after the Naples version. He speaks of the classical treatment of the head and the omission of the Dicæria as being close to the plan of the original.

While the elements of design remain the same, there are important variations. Titian

has here related the myth more simply and in place of the Cupid of the first version, there exists an exquisite landscape, such as only he at this time could have painted. The crimson curtains have been pulled farther across the sky, falling into a broad diagonal and replacing the huge classic pillar to make a more impressive background for the figure. The clouds in the Naples picture which burst gold in a way to suggest fireworks, have been relegated to the distance and now their golden vapor parts to disclose the face of Jupiter, himself. Curiously enough, the lap-dog of the Prado version is included, though the elaborate patterning on the draperies is mostly omitted.

The colors are brilliant and show none of the tendency to sink into the background which hurts so much the Naples version. The landscape is a most delightful passage where, against a blue rim of mountain, is shown a vaguely indicated countryside with a castle and a woody pool, all touched with a soft, golden haze. The flesh of Danaë gleams with all the genius that Titian could command, and never was his complicated system of glazes built up with better effect. Masterly, indeed, is the painting of the fine linen pillowing the body and of the simply glazed crimson curtains. An uninterrupted progress of gold tones leads from the thin gold of the clouds to the orange gold of the shower and to the deep red of the drapery.

But apart from these technical excellencies which are enough to make it one of the most remarkable paintings of Titian, is the question of its relation to the creative biography of the painter. What now, of his failure to master the grace of classical proportions? How can students of Titian still insist that he did not know his way with the elements of monumental design, when confronted with the proof of Mr. and Mrs. Spaulding's painting?

For in this version the artist clearly conquered the faults of the Naples example;

he got rid of the obvious antiquarianism of the huge, ungainly column and the Cupid borrowed from ancient art. Nor does he find it necessary to replace these elements with the realism of the Prado picture. Instead he raises and simplifies the whole idea until here we have a Danaë worthy to be the mother of Perseus, and the chaste, beautiful heroine of myth. At the same time there is no sacrifice in the grandeur of design. In this picture, if in no other painted in his long career, Titian has proved his ability to cope with unguessed problems, and to carry his success into absolutely uncharted fields.

The spectator may then ask, why, having successfully achieved the Spaulding picture, did he devise the Prado version with its entirely opposite treatment? The answer perhaps may be found in the other works produced between the years 1546-1554. In the series of portraits painted at that time we have the painter who is again absorbed with brilliant externalities; he is rendering appearances in a superlatively complete way. When he found himself capable of painting the Spaulding picture perhaps he no longer cared for the style, and returned to the road of his true genius. Perhaps he saw the Prado model, and her lively beauty impressed him, and he placed her in the familiar pose and surrounded her with the abundant beauty. Here he could introduce the procress; she was suitable to the tone. Naturally this handling pleased his imitators and they copied the Leningrad and Vienna versions from it.

But in the original conception all these later elements had no part, for at least once in his long career, Titian sought a new type of beauty. His first attempt was a failure; with his second came success. One wonders what Michelangelo's comment on the Spaulding "Danaë" would have been. Could he have suggested that Titian might benefit by more attention to "Art and the knowledge of design?"

D. C. R.

DRAWINGS FROM THE CHARLES DEERING COLLECTION



THE LITANY OF MARY MAGDALEN
DRAWING BY AUBREY BEARDSLEY. THE CHARLES DEERING COLLECTION

"Those who are not conversant in works of art are often surprised at the high value set by connoisseurs on drawings which appear very careless, and in every respect unfinished; but they are truly valuable; and their value arises from this, that they give the idea of the whole; and this whole is often expressed by a dexterous facility which indicates the true power of a painter, even though roughly exerted: whether it consists in the general composition, or the general form of each figure or the turn of the attitude which bestows grace and elegance. . . . On whatever account we value these drawings, it is certainly not for high finishing, or a minute attention to particulars."¹ In other words the artist is

¹ Sir Joshua Reynolds, *Discourses* (No. 11).

probably on parade in his finished picture, while the drawing has spontaneity and lack of conscious effort and we are probably seeing him at his best.

With this in mind, a collection of nearly five hundred drawings made by Mr. Charles Deering and recently presented by his daughters to the Art Institute is of utmost importance in relation to the painting collection, illustrating as it does in a more intimate way, the methods of the different schools in building up their finished compositions. Even though we are not able to fasten a particular name to each drawing, as an example of the general school it is interestingly derivative and important. A drawing is as autographic as handwriting. There is no change in the painter's attitude, technical or otherwise, no matter what the medium. A survey and study of some sixty drawings in Gallery 13, selected from the gift, is as rewarding and suggestive in familiarizing ourselves with

the masters as any tour of the painting galleries; in fact a more intimate contact is possible for here we have the artist in his creative period.

In a brief survey of the fields offered in the few examples displayed we have been more occupied with characteristics than with names, and no exhaustive or scholarly research is possible with the resources and time at our disposal in such a summary review. Among the score or so by Italians we have less important representations of the Venetian, the Bolognese, the Florentine, and Milanese Schools, but indicative enough to trace their tendencies and characteristics. Types of faces, composition, groupings and line treatment of course enter into this and

comparison with authenticated reproductions from the great galleries prove the relationships, if not indeed the actual identification, with the work of Palma Vecchio, Titian, Paolo Veronese, and Tintoretto, not to mention minor names of the Venetian School. The drawing attributed to Titian of two women typifying earthly attributes, is particularly striking and resembles in its treatment certain drawings in the Louvre but lacks their restless quality. The Palma Vecchio is spirited enough to be original but rather more open in treatment than some we have examined. There is a small Tintoretto which almost convinces by its similarity to several drawings in Vienna; a Veronese from the Earl of Shrewsbury's Collection seems almost too carelessly handled in certain passages. Two others are very near Veronese but certainly not by him. There is an Angolo del Moro that is unquestionably good. The Bolognese, Annibale Carracci, Donato Creti and Guercino are excellent enough drawings of that school so that their correctness of appellation is not of great moment. A Parmigiano might pass as the work of the Paduan, but the Caravaggio, although it has the dramatic contrasts of that artist, is not altogether convincing. The Salvati from the Sheikevitch Collection is typically of that school, though the illustrious collection whose stamp it bears is almost guarantee enough of authenticity.

A Goltzius "Venus and Cupid" in bistre and wash, and three "Caryatides," a design for a table by Virgil Solis, represent the German School of the first half of the sixteenth century. The latter is evidently from the famous Mariette Collection, but why it should bear all three collectors' marks of Sir Joshua Reynolds,



On ne peut pas croire, il est impossible de croire que ce
œuvre puisse, par la sur un bâton, soit le motif de ce rai-
sonnement. C'est représenté exact, c'est réellement un gau-
geon ne voit pas, et qu'il ne voient pas non plus, qui
intervient dans ce bâton.

DRAWING BY HONORÉ DAUMIER. THE CHARLES DEERING COLLECTION

Jonathan Richardson, Sr., and Thomas Hudson (who were the principal buyers at the Mariette sale and dispersal) is a mystery.

Only two of the eight drawings originally given to Rembrandt and bought at the Earl of Shrewsbury sale are now allowed to him by several well-known authorities. Of the rest "Ahasuerus and Esther" is given to de Gelder, "Two Men Seated Under a Tree" (probably Jacob and Esau) to Van Hoogstraten and the rest we label simply School of Rembrandt—one being a very indifferent copy. A Van de Velde and a Van Ostade, with the usual shipping and the homely peasant subjects, are not particularly brilliant in execution and might be by any one of several of that



FIG. 1. SILK OF CHINESE TYPE.
GIFT OF MARTIN A. RYERSON

school. The Ferdinand Bol is a beautiful drawing, but oddly enough the treatment of the tree and background is quite similar to Fragonard's handling of such things in his *Tasso* illustrations in Dr. Rosenbach's collection.

In the French section the earlier work is represented by Gaspar Poussin and Michel Corneille for the seventeenth century, while the still earlier so-called Primaticcio is certainly of the Fontainbleau School of Ornamentalists. An eighteenth century sanguine drawing attributed to Fragonard is more likely by Hubert Robert—especially in the drawing of the small figures in the foreground. But the Daumier and Gavarni on the same wall are most important and telling examples of their authors—men of the first half of the nineteenth century whose influence is more and more gaining recognition.

The English and American parts of the exhibition contain three interesting Whistler drawings, a little crayon nude of great delicacy, a slight pen-sketch of a reclining figure on orange-tinted paper, and four small compositions on one sheet on which is written in an unidentified hand, "Whistler's sketch of the Peacock Room to

give me an idea of it: done at Frascati's 17th Dec., 1893." A Winslow Homer pencil study touched with white and a Robert Blum illustration are hung nearby. The Aubrey Beardsley "Litany of Mary Magdalene," an early pencilled drawing showing unmistakably the Burne-Jones influence, is one of the finest in the country. Three small pen ones just above are of a later period. Several DuMaurier drawings for *Punch* show that master of the pen in his best vein. An ink and wash essay by Rossetti has the date '46 plainly on its edge and its reminiscence of Constantin Guys is not due entirely to the costume. A slight crayon landscape by Constable and a seascape by Seymour Haden are interesting bits, especially the latter which is strangely painter-like for a man whose medium was essentially etching.

The foregoing are a worthy pendant to the Zorn etchings and the rest of the very important gift of prints collected by Mr. Deering. Other selections from the gift will be shown later in the Print Rooms.

W. McC. McK.

EDWARD B. BUTLER

ONE of Chicago's great citizens passed away in his winter home in Pasadena, February 20, 1928. For many years Mr. Edward Burgess Butler had been associated actively with the Art Institute, having been elected in 1887, and having served as Trustee since 1907. In 1911 he presented a collection of the paintings of George Inness which is today the most comprehensive group in existence and endowed a room for its care; he established a fund for the benefit of needy art students and gave annual prizes to pictures from the exhibitions to be presented to the public schools. All these gifts but emphasize his devotion to the art of painting, which he himself followed as an avocation. A conspicuously successful man of affairs, the force of his character and the strength of his convictions in no way modified the essential kindness of his nature. The Art Institute owes much to the wisdom of his benefactions, and to the inspiration of his generous, purposeful nature.

ORIENTAL TEXTILES GIVEN BY MARTIN A. RYERSON

THROUGH the generosity of Mr. Martin A. Ryerson the Art Institute has received a valuable addition to its collection of Oriental textiles, consisting of one hundred and forty-seven fragments of Chinese and Japanese silks.

The Japanese as a nation greatly respect their antiquities, and anything old, especially if it has belonged to some man famous in their military or cultural history, may be sure to find admirers. This is no less the case with old textiles, because to the Japanese a beautiful silk is appreciated as highly as a fine piece of jewelry here in the West. Therefore textiles have been collected in swatch-books and kept carefully, even though some of the pieces might not be larger than a few square inches. One book of this type belongs to the museum. The pieces which Mr. Ryerson has presented are much larger, however, most of them about ten by twenty inches.

The collection, which presumably has been gathered in Japan, falls into two general groups, one being of Chinese type, the other wholly Japanese in character. The exact attribution of pieces of the first type is in many cases extremely difficult, since we know that decorated textiles from China were in great demand in Japan until the seventeenth century and were regularly imported, and on the other hand Chinese weavers came over in the sixteenth century and established weaving centers. Their products very likely imitated the Chinese imported models so much in fashion. The following few points are characteristic of this style: In their woven textiles more than in their tapestry and embroidery, the Chinese seem to admire all-over patterns which completely cover the ground or even overlap. Typical examples are the geometric patterns with overlapping and adjoining squares and polygons, an arrangement reminiscent of certain early Korean ceilings. The mythological animals—dragons, phœnixes and unicorns—are common subjects as are

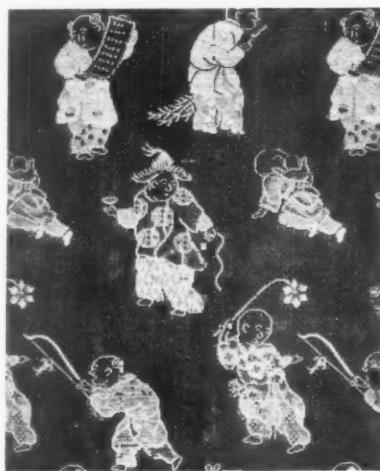


FIG. 2. JAPANESE SILK. GIFT OF MARTIN A. RYERSON

flowers, particularly lotus and peony, growing on conventional vines with curled arabesque leaves. The thunder pattern, an all-over fret frequently built round swastikas, is often used for backgrounds, and religious symbols, usually with flowing ribbons, are commonly included in the design.

Textiles of this type have been woven in the East for many hundred years, first by the Chinese and later by the Japanese. Some changes have been made in the course of time and in the transition from the continent to the island empire. For instance, the Japanese, preferring fewer details, often discarded the flowing ribbons of the symbols. Nevertheless, it is a rather homogeneous group of textiles with designs often repeated, but whose meaning was and is still clearly understood by the weaver.

Soon, however, arose a more national style of textile decoration, probably much influenced by early lacquers and dyed stuffs. Without discarding the symbolism which is so dear to the Oriental, they gradually attained great freedom in treat-



FIG. 3. JAPANESE BROACED SILK, *Kara Ori*.
GIFT OF MARTIN A. RYERSON

ment with strong emphasis on a naturalistic rendering. The Japanese weavers are neither afraid of asymmetrical balance nor of undecorated backgrounds; in other words, the weavers were inspired by the paintings of their time, or, as has been reported, the textile industry was so highly esteemed that even the best artists could afford to design textiles.

The treatment rather than the subject characterizes this group, though there are certain motives which often occur. Most easily recognized are the family badges, usually circular in shape, and truly little gems of designing. These are used on all objects belonging to the respective families, such as clothes-chests, picnic-sets and also garments, just as we use initials on luggage and handkerchiefs. Among the flowers the wisteria and chrysanthemum, as well as the Chinese bell-flower and paulownia,

are very popular. The sixteen-petalled chrysanthemum badge is the imperial crest and a certain form of the paulownia is that of the Fujiwara, the family from whom the early Empresses were chosen. One finds pine and plum both characteristic of early spring, and consequently suggesting immortality and rejuvenescence. The chrysanthemum, one of the seasonal flowers, indicates autumn, as the lotus refers to summer and the peony to spring. But it would take too long to delve into all the symbolism which these textiles suggest. Of all-over patterns the Japanese have a whole series. One which usually indicates Japanese origin rather than Chinese is the simple square check, once very fashionable, as can be seen from the color prints of the period (early eighteenth century).

Most Chinese and Japanese textiles which reach America today are of the seventeenth, eighteenth and nineteenth centuries, and that is also the case with this collection. But there are a number of pieces which show possibilities of greater age. First may be mentioned a small piece of firm weave, measuring only eleven inches across, with one selvage preserved (Fig. 1). The design is of the "ceiling variety" and consists of octagons and squares. This is interrupted by an eight-lobed medallion with a conventional lotus, in the center of which is the Chinese character, *Shou*, meaning longevity, brocaded in gold. Another type, which seems to be quite old, has very fine silk warp and heavy cotton weft. The design is usually elegantly drawn, lotus or peony, in a style related to medieval Chinese embroidery. These pieces appear to be early attempts at the complicated satin weave. Some damasks of the Chinese type may be dated as early as the fifteenth century, but they differ very little from the later productions.

In the late fifteenth century a Japanese weaver invented a new form of textile decoration, called *Kara ori*, which became very popular, particularly for costumes of the Nō drama. It is a heavy brocading with the floss silk either in long floats or tied down more regularly (Fig. 3). The tree here illustrated shows the common

Japanese form of pine, but the colors, which are pale and delicate, give a decorative flatness and unreality desirable in a textile. When the Japanese in the fifteenth century finally learned how to prepare gold for their weavings (the Chinese methods having long puzzled them), they utilized this to great extent. Particularly sumptuous is the material used in some of their ceremonial costumes for summer wear. These are made of silk gauze, beautifully brocaded in gold (Fig. 4) and sometimes also in color and have often large asymmetrical patterns.

Towards the middle of the last century some very picturesque types of silks appeared in Japan. These represented scenes of daily life or strange incidents in history. In Mr. Ryerson's collection is one with a street scene and coolies carrying lanterns and umbrellas in the rain, a design closely related to the colored woodcuts by Hiroshige. Camels and camel drivers, old-fashioned side-wheel boats, or children at play (Fig. 2) are also of this group. These silks, which have a small design, were made for pocketbooks.

The Japanese temple collections of textiles are sources of information, as old priest's robes and temple hangings, still very beautiful, exist there in great numbers. The glories of early Japanese court gatherings have been transmitted to us through the medium of the Nō drama, which still retains the brilliancy of medieval nobility. In those days the men wore far more ornate costumes than the women, a custom which has now been reversed. Today the finest pieces of decorated textiles are used for the women's sashes. These were originally mere narrow ribbons, but started to grow in size and importance early in the eighteenth century, until they have now become the brilliant spot in an otherwise sober garment. One use of these textiles has been especially instrumental in preserving for us samples of silks both in Japan and China, namely the practice of mounting paintings with textiles often of very high quality.

But whatever the method of preservation or their former history may have been,

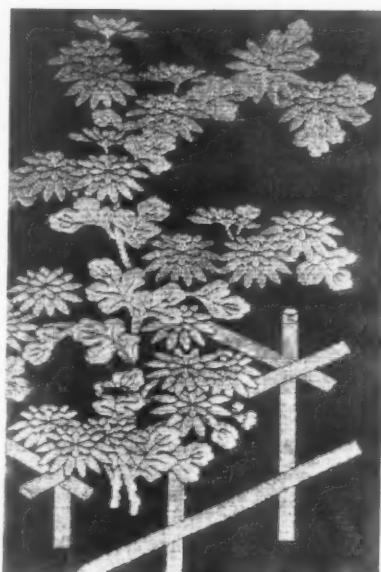


FIG. 4. JAPANESE BROCADED SILK GAUZE.
GIFT OF MARTIN A. RYERSON

it is the high artistic quality of the design and the cunning of the craftsman which make these pieces such valuable additions to our collection.

J. M.

MUSEUM INSTRUCTION

THE Department of Museum Instruction offers the following schedule of courses extending through June 15: Art Centers of France and Spain. Mondays at 11:00 A.M. Miss Helen Parker.

Art Institute Collections. Mondays at 7:00 P.M. Miss Claudia Upton.

Sketch Classes for Novices. Tuesdays at 10:00 A.M. Mrs. A. W. Burnham. Tuesdays at 10:15 A.M., Mr. D. C. Watson. Fridays at 1:30 P.M., Mrs. Burnham. Not held in June.

Current Exhibitions. Tuesdays at 11:00 A.M. Miss Parker.

The Development of Painting in France. Wednesdays at 2:30 P.M. Miss Helen Mackenzie.

The Cathedrals and Chateaux of France. Thursdays at 11:00 A.M. Miss Parker.

The Sculpture of the Renaissance in Italy. Fridays at 11:00 A.M. Miss Mackenzie.

A Trip Around the World. Saturdays at 9:20 A.M. Miss Mackenzie. Free for children.

LECTURE PROGRAM OF DUDLEY CRAFTS WATSON
FREE TO MEMBERS OF THE ART INSTITUTE

A. SIMPLE RULES FOR HOME DECORATION IN THEORY AND PRACTICE

MONDAYS, 1:30 P.M.

LECTURE DEMONSTRATIONS

MAY	7—Lamp Shades and Shields. 14—The New Glass. 21—Flower Arrangements.	22—The Bed Rooms. 29—The New Home Mechanics.
SEPTEMBER	24—The Function of the New American Home.	5—Floor Treatments. 12—Wall Treatments. 19—Illumination. 26—Tapestries.
OCTOBER	1—The Reception Room. 8—The Living Room. 15—Where and How to Dine.	3—Prints. 10—Paintings.

B. GALLERY TOURS OF PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:30 to 1:15 P.M.

MAY	1—French Sculpture. 8—American Sculpture. 15—Contemporary Drawings. 22—The Barbizon School.	6—The Potter Palmer Collection. 13—The Kimball Collection. 20—The Ryerson Loan Collection— The Impressionists. 27—The Ryerson Loan Collection— The Renaissance.
SEPTEMBER	25—The Field Room.	4—The Ryerson Loan Collection—The Primitives. 11—The Hutchinson Gallery of Old Masters.
OCTOBER	2—The Elizabeth Stickney Room. 9—The Munger Room. 16—Portraits of Artists. 23—The Birch-Bartlett Collection. 30—Contemporary European Academy.	

C. SKETCH CLASS FOR NOVICES

FRIDAYS, 10:30 A.M. to 12:00 NOON

MAY	4—Flower Drawing. 11—Tree Drawing. 18—City Scenes.	26—The Figure in Rhythm. NOVEMBER 2—Drawing the Figure to Music. 9—Composition. 16—Composition to Music. 23—Static Drawing. 30—Dynamic Drawing.
SEPTEMBER	28—First Steps in Sketching.	DECEMBER 7—Grandmother. 14—Children.
OCTOBER	5—Autumn Sketching. 12—Review of Summer Sketching. 19—The Figure in Action.	

D. GALLERY TOURS OF THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 to 1:15 P.M.

MAY	4—International Water Color Exhibition. 11—Japanese Nō Robes (Gallery H4). 18—The Rosenwald Glass.	SEPTEMBER, OCTOBER, NOVEMBER, DECEMBER— Subjects to be announced.
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E. THE ART OF TODAY

FRIDAYS 2:30 P.M.

MAY	4—Norway. 11—Denmark.	18—England. SEPTEMBER 28—Art in Michigan.
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OCTOBER
 5—Art in Wisconsin.
 12—Art in Minnesota.
 19—Art in Missouri.
 26—Art in Indiana.
 NOVEMBER
 2—Art in Iowa.

9—Art in Ohio.
 16—Art in Pennsylvania.
 23—Art in Washington and Baltimore.
 30—Art in New England.
 DECEMBER
 7—Art in New York.
 14—Art in the South.

F. THE ENJOYMENT AND PRACTICE OF THE ARTS FOR CHILDREN
 PROVIDED UNDER THE JAMES NELSON RAYMOND PUBLIC
 SCHOOL AND CHILDREN'S LECTURE FUND

SATURDAYS, 1:30 TO 2:30 P.M.

MAY
 5—Flower Painters.
 12—Garden Sketching.
 19—Summer Paintings.
 SEPTEMBER
 29—Making Pictures.
 OCTOBER
 6—What Did You See Last Summer?
 13—Review of Summer Sketching.
 20—Real Pictures.

27—Imaginary Pictures.
 NOVEMBER
 3—Making Pictures to Music.
 10—Drawing the Figure in Action.
 17—Drawing the Figure to Music.
 24—Lettering.
 DECEMBER
 1—The Christmas Card.
 8—Cut-Outs.
 15—The Christmas Poster.

EXHIBITIONS

April 11—May 7—Reproductions used by the Public School Art Society. *The Children's Museum*.
 April 27—July 4—Loan Collection of Japanese Nō robes. *Gallery H4*.
 May 1—June 1—Drawings and Prints by J. F. Millet. From the Mrs. Waller Borden, Mrs. C. H. Chappell, and the Charles Deering Collections. *Galleries 17 and 18*.
 May 1—July 1—Chiaroscuro Prints from the Horace M. Swope Collection. *Gallery 14*.
 May 1—July 1—Drawings from the Charles Deering Collection. *Gallery 13*.
 May 1—July 31—Prints by Goya. *Gallery 12*.
 May 1—September 1—Four Centuries of Etching and Engraving. *Gallery 16*.
 May 9—June 4—Work done in the Art Classes of the Chicago Settlements. *The Children's Museum*.
 May 19—June 7—Chicago Architectural Show. *Galleries G51-G61*.
 June 1—July 31—Prints by Albrecht Dürer. *Gallery 18*.
 June 6—July 30—Work done in the Saturday Morning Art Classes of the Institute School. *The Children's Museum*.
 June 14—July 15—Annual Exhibition by Students of the School of the Art Institute. *Galleries G51-G61*.
 June 15—September 1—Loan Collection of Modern East Indian Paintings; sixty-five water-colors by contemporary artists of India. *Gallery H5*.
 July 25—October 1—(a) National Exhibition by Associated Amateur Art Clubs, (b) Friends of American Art, (c) Arthur B. Davies, (d) Loan Collection of Old and Modern Masters. *Galleries G51-G61*.
 August 1—October 3—Permanent Possessions of the Children's Museum. *The Children's Museum*.
 August 1—October 15—Prints from the Charles Deering Collection. *Gallery 12*.

NEW GOVERNING LIFE MEMBERS

GEORGE E. FRAZER

H. H. PORTER

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GEN. ABEL DAVIS

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